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A TRIP AROUND THE
MAIN PICTURE
PLATEAU & STATES

A Trip Around the Main Picture and
Through the Plateau
of States



Louisiana Purchase Exposition

1904

BY
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THE CABLE COMPANY
CHICAGO

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Through the Plateau of States



WITH glittering golden domes, tall and graceful spires, scarlet tiled tops, white and chastened exterior expanses in a wonderful panoramic succession, a glorious group of State structures crown the hills and overlook the dales of the Plateau of States on the grounds of the Louisiana Purchase Exposition. To the west and south of the fan-shaped valley, in which the genius of architect, skilled artisan and

builder has reared the magnificent exposition palaces and to the noble collection given the descriptive name of The Main Picture, are these monuments of the States.

They do not invade the lower ground where the classical outlines of the ivory palaces are to be seen. They mount the tops of hills or cling in picturesque array to their sides. Through giant forest trees they peep at the wonders of the great Ivory City below. It was a bold conception which placed them there, where the earth was torn and rent by the swell of warring prehistoric seas. It was bolder still to decree that the landscape artistry of God should not be disturbed, and that only the densest of sylvan thickets should be cleared away and that none might touch the towering trunks and masses of foliage which have withstood the assaults of many changing seasons.

Never once avoiding, but rather carefully following, the undulations which Nature gave to earth, the buildings spread in broad and graceful sweep behind that wonderful structure known as the Colonnade of States from in front of which gush the seething, swirling, foam-flecked waters of the Cascades. Further to the northward, and close behind the allegorical sculpture which represents the States, they almost join the structures which the foreign powers have reared at the invitation of the Great Republic.

Not once is the main central picture of the Exposition invaded. Separate, yet a part of the whole; distinct in architectural types, and yet with a general symmetry because of the purpose to which they are put and the guiding thought that prompted their building as the home of wayfarers from the different commonwealths, they form a composite whole.

Come, then, for a swing through the Plateau of States and to where king and potentate have honored this nation by the pavilions and regal palaces they have builded. Days of earnest sightseeing will not familiarize you with the beauties, the historical significance and the architectural perfectness of them all; but, come.

Come in by the States Buildings Entrance and there, almost before you realize that you are within the great Exposition enclosure, your eye is greeted by the first of the State structures. Erected by Utah, along modern lines of architecture, it gives the impression of being snug and cozy.

Inside, the mission furniture, on the soft velvet carpet with its predominating colors of greens and reds, heightens the effect. The paintings increase the homelike restfulness of the place. There is the "Great Salt Lake," by Harwood, and beside the wide staircase another, Taggart's "Prayer," while "Lights and Shadows" on the landing of the ascending steps arrests the attention almost as quickly and

effectively as does the Governor's flag which hangs from the balcony. On its purple background are the eagle with outspread wings, the beehive, the sago lily and draped flags. Supplementing the mission chairs and divans with their broad, inviting arms are others of reed and rattan.



Utah Building

From the lower floor the ascent is easy to the balcony above. There, tastily decorated and conveniently arranged, are rest rooms for the women and a smoking room for the men. The hostess swings wide a low French window. Through it one can step to the railed veranda, where are easy chairs and a smoking table for men driven from the parlors or the four smaller rooms which open from the main reception hall of the first floor, or the others which find place at the four corners of the balcony floor.

Within, it is easy to lean against the balcony rail and look to the floor below. From the balcony four great flags of the nation drop. One of them almost reaches the polished top of the Conover piano at one side of the main reception hall. Late in the season, wheeled close beside the long, low window opening on the south balcony, McClellan, the organist of the Mormon Tabernacle, caressed its keys, while on the lawn without the five hundred voices of the great Mormon choir rang with sweet melody across the Plateau.

Nearby is Beauvoir reproduced, a replica of the last home of Jefferson Davis; almost a shrine for the Southerner.

Within, relics of the Confederate idol are to be found. Beauvoir, within sight of Mexico's great Gulf, was bequeathed to Mr. Davis by Mrs. S. A. Dorsey just as it stood at her death.

In this reproduction is the furniture of that period in priceless mahogany. Only a few of the pieces in the center of the colonial hall, including the circular seat and those wide sofas, are true relics. None of the beds were ever used by him. Though his old chamber is faithfully reproduced, he was not in Beauvoir but at the home of a friend in New Orleans



when the Great Shadow fell. There are antique sideboards, punchbowls, and the quaintest of old china closets. Pictures in oil of Mr. Davis and Mrs. Davis find as a companion an engraving of Miss Winnie.

Not the least interesting of these Southern household gods is the old pianoforte. It was made a century ago in Leipsic for Mr. Davis' mother. Its keys, which once felt the soft fingers of her who cradled him who in manhood led a forlorn hope, and of his wife and their daughter Miss Winnie, are now yellow with age. Those in the center octaves are darkest from use. The mahogany veneer has left gaping wounds where it has sloughed off. The faded curtain must have been replaced many times by careful hands to hide the mechanism of string and movement. No more striking contrast could be found than presented by the magnificent Kingsbury piano of modern make with its seven and a third octaves, and its slick and polished coat, beside this relic of the old Leipsic maker.

Contrasts, too, are presented at the Indian Territory building in the immediate neighborhood. It contains a collection of crude implements and trophies of chase and war in the main entrance hall. As if to impress the progress made by the red men, in the photograph room are scenes in which fine buildings of the towns and comfortable homes of the educated wards of the government are shown. Purposely all things

here show progress and development. Ascending the stairway, at a broad landing, five colored glass windows, their designs showing further industrial and agricultural scenes, are passed. The second floor may well be said to belong to the increasing, progressing white man who



Indian Territory Building

impatiently waits for admission to the sisterhood of States. In the red parlor is a Conover piano, and a young woman with the olive complexion of one in whose veins runs the blood of the man of the forest, plays with skill and feeling. The territory commissioner nods approvingly and suggests "There's answer to the query of many of the East as to what the Indian Territory building wants of a piano." Then he turns to the assembly hall, with its waxed oak dancing surface, where stands a Conover grand, at which sits another whose straight hair and copper skin marks her as almost a full blood.

In the red parlor striking reproductions in tapestry effect on long panels were noted, and in the reception hall are portraits in oil of five generations of the Jefferson family, all painted recently by Mrs. Narcissa Owen, a Cherokee lady, at the age of seventy-two.

Here, too, is the Tecumseh flag, the property of Joseph McCoonse, whose grandfather was one of the six warriors who swore to take the life of Tecumseh, and who prizes it as the rarest of his possessions, and the trophy of Superneau McCoonse's deed in war.

The smallest of the State buildings, a few steps distant, is that of Arizona, in the old Spanish mission style. Here, as the entrance is approached, are two Samua cacti three feet high. In their Arizona habitat they grow to a height of thirty or forty feet, landmarks for the treeless plains now so rapidly giving way to the irrigationist. To the resident of the far Southwest these seem but pigmies, but little Mary from the city exclaims: "Why, mother, them is surely the biggest cucumbers I ever saw. And see, mother, they have gray whiskers all over them."



Arizona Building

To the left from the reception room is the ladies' parlor. It is finished in soft shades of dark green and red. A gentle breeze invades it from the high Spanish windows with their small panes. Cool and restful it seems after the glare of the macadam roads on a hot August afternoon. The furniture is of mahogany. Wide-armed rockered chairs, and a divan with soft cushions, all accord well with the color scheme, and make a most inviting place. Against the side wall is a Kingsbury piano which all who enter may use.

On the opposite side is the gentlemen's parlor. At the end of the reception hall is a retiring room and two private rooms for the use of the building staff.

The reception hall, though small, has been made an historical gallery for here is the anthropological collection of Mrs. Aguerra, a gentle lady of Tucson. The curios are not of the conventional Indian type, but of the interesting and strange cliff dwellers and those other inhabitants of the far Southwest about which our most learned savants know so little.

Bounding one end of a plaza is the pretentious Iowa building in French Renaissance. Some have called it the "Academy of Music," for the musical inclination of former Governor Larabee has done much to bring it that reputation. There are twenty mechanical stuffed song-

birds which so carefully simulate the notes of the feathered songsters of the field as to deceive the unwary. Here, too, is a great pipe organ, loaned for the Exposition period, and at its close to be made a gift to the Industrial School at Eldora by Governor Larabee. The organ is there on the broad stair landing. Beside it sits a Conover piano, tuned to accord. Governor



Iowa Building

Larabee has given two such organs to institutions in his State. It is due to these facilities, joined to the two other Conovers, one of them a grand in the assembly hall, that there are so many concerts which crowd the building.

Money and pains have not been spared. The cathedral glass dome, the heroic proportions of the central court or lobby, the tapestry wall decorations of the governor's room, the solid bronze statues to left and right of the main entrance, the comfortable library with its elaborate decorations, its great fireplaces and its bookcase filled with the works of more than three hundred Iowa authors, and its music cabinet containing only the sheets of Iowa composers; all show taste and the intent to make it distinctly monumental of the State. Here, on the second floor, in the room of the executive commissioners, is a splendid portrait in oil of Leslie M. Shaw, Secretary of the Treasury. There in the reception room is a bust by an Iowa sculptor of Governor Cummins, the State's chief executive.

Mrs. Slater, of Newport, who was a Miss Gammell, of Providence, R. I., making the same trip we are, entered the Rhode Island building and exclaimed: "Why, what are you doing with my grandfather's staircase?" Well she might, for this beautiful colonial structure is modeled after the old mansion. It has a reproduction of the ogee gable, of which there is but one known perfect type in the New England States. The balustrade is perfect in detail, even to the reproduction of the nine different kinds of railings which the hand-carver in the early part of the last century wrought.

The mantels, the wide staircase, all counterparts of



Rhode Island Building

originals; the lobby or state hall, a reproduction of the interior of the old Baptist meeting house in Providence; the front piazza of the old Dr. Clapp residence, and the entire exterior the famed Stephen H. Smith mansion. That crazy-quilt exterior effect of varied colors and odd-shaped stones is a faithful reproduction of the granite houses of the time.

Of the touches of the modern are the great stained glass windows at the staircase landing, the design secured through competition in the Rhode Island School of Design, and just to the right of the broad stairs the Kingsbury piano, with its Imperial player, sends a flood of melody to every room. On the second floor, too, there is more of the modern in another Conover in the executive room, where are portraits of Governor Garvin and Senators Aldrich and Wetmore. Scarlet hangings give a richness which combines well with the massive mahogany. In the center is one of the handsomest oval mahogany tables to be found in the Plateau, and a davenport, upholstered in scarlet plush, which has soft and yielding springs.

Following the sweep of Colonial avenue we come to the pretty bungalow of Nevada. It is just the right height to fit cozily beneath the shade of the forest trees, where the Plateau sinks away toward the Mining Gulch. The site was selected and the plans for the bungalow framed to accord.



Nevada Building

The broad door opens into the reception room, where green burlap and the fashionable brown of the woodwork show a modern style of decoration. It appears like a little and cozy parlor such as one might imagine is used by the people of this comparatively new State.

Back and to the left is the ladies' parlor, finished in scarlet, with Spanish windows letting in only softened light. It is here the Conover piano is located. On the walls are the Miss Lewers flower photographs, so widely copied, and with which the readers of every woman's magazine are familiar. The wonderful camera work is a source of pride to the Nevada visitor, for many marvel when told each is a portrait of a flower native to the State.

To the right are the offices. There are relics galore of Hank Monk, the most famous whip who ever drew rein over a four-in-hand coach team. A framed cartoon, famous forty years ago, is here, and across it hangs the whip lash Hank used when he took Horace Greeley across the divide. It shows Mr. Greeley in Hank's coach, and in the background the outlines of the White House. The words meant to be prophetic, "Keep your seat, Mr. Greeley, and we'll get you there on time," followed by the further line, "Coming events cast their shadows before," did not prove true auguries.

Back toward the center of the Plateau is the Minnesota building. The northern clubhouse of the Great Lakes was borne in mind in its designing, and yet the Byzantine columns which support the roof might have come from some age-old temple.

Enter here, for the low uncovered porch dips down toward the sloping ground and invites you. It is a building without walls or doors. Between the Byzantine columns are a succession of windows. In the hot days of the summer they swing out and welcome the fresh air.

The first great room you enter passes across the building. There the furniture,



Minnesota Building

with its pinned joints and burnt leather and copper trimmings, was made by Manual Training School children of Minneapolis. From the same school came the famous "McKinley Table" used at the national conventions of the Republican party. On it the gavels of presiding officers at conventions which twice nominated William McKinley and once Theodore Roosevelt for the Presidency, rapped for order.

Stained glass transoms, in which the names of the eighty-four counties of the State are worked out, top each window.

Back of the great reception rooms are rooms for men and women respectively. Each has modern furnishings of a great clubhouse such as this is intended to be, and each has one of the splendid Conover pianos which we seem to meet everywhere.

In the center is the entrance to one of the most unique dining-rooms of the Plateau. It is a dining-room without a kitchen, intended for visitors from the State who bring their luncheons with them. There are comfortable chairs and clean topped tables, and a hearty welcome for the wayfarer.

"Ense petit placidam sub libertate quietem," is the motto in small letters across the front of the Massachusetts building, and though the translation—"By the sword she seeks repose settled under liberty"—is not found there, many questions would have been stilled during the Fair

if it were. Rich in historic lore, it was natural for the State Commission to plan the reproduction of an historic interior.

The first floor entering from the broad uncovered porch, presents an exact reproduction of the Senate Chamber in the old State House in Boston. The side



Massachusetts Building

rooms too, used as ladies' and gentlemen's reception, writing and lounging rooms, are in proportions the same as similar rooms in the old building.

In that side room to the left is a reproduction of the painting by Sandham, "Dawn of Liberty," a picture of the Battle of Lexington. It hangs directly over the Mason & Hamlin piano.

On the upper floor is the "Historical Room." This is a reproduction of the new Senate Chamber in the State House. Its cases contain priceless relics of our forbears. There is a massive pair of earrings, buried during the Revolution to keep them out of the hands of the British. Here, too, is a piece of embroidery done by Rose Standish while coming over on the Mayflower, and there is the pipe which Miles Standish smoked in 1620. There are many other relics of Revolutionary days, and of those who fought at Bunker Hill. Was it strange that the hostess turned away with a flushed face and an angry eye when a countryman from the newer West drawled out: "Say, Missus, ain't you got that there Plymouth Rock hid hereabouts?"

The State of Wisconsin determined on an innovation. It worked it out in a picturesque building after the English domestic style. Its red tiled roof and plastered outer walls; its wide galleries; its general homelike and inviting appearance marks it distinctly from the regulation Exposition pavilion.

In interior decoration there has been an effort to make the place much sought. The main room opens up through the second floor to the roof, and about it, at the level of the second floor, passes a balcony from which entry is secured to eleven private chambers. A staircase ascends from below



and divides to right and left to reach the balcony. Just to the right sits a Conover grand piano.

To a level with the top of the doors and windows the main reception room has wainscoting stained a rich brown. Above this to the stairways and first floor ceiling passes a wide tapestry frieze in which the dense forests of the North are depicted. From the balcony hangs an array of fine rugs, and others cover in part the polished floor. Here is a great Persian, from the balcony to the left a Cashmere, and over there where you ascend the stairs is a Kiskelum. At a most conspicuous place is a portrait of Governor LaFollette.

But listen, what is this the Commissioner of the State is saying to one of his visitors who has sighed for "good old Wisconsin water" and denounced the sort that we have here in St. Louis: "My dear sir! The joke is on you. Not a drop of water has been placed in a cooler in this building since we first occupied it that has not been brought at great pains and expense in large glass bottles from the native springs of our native State."

Fronting a plaza at the junction of three avenues is the Kansas building. Through any one of three entrances the visitor is welcomed to the reception hall, which occupies all the central portion of the building, and, with a surrounding gallery, lifts its ceiling to the vaulted roof.



Kansas Building

From this living room for visiting Kansans open a succession of reception and smoking rooms and private offices.

To the rear are three large airy rooms. Tip-toe now through the suite, for this is the only creche maintained by a State. Little tots occupy the comfortable cots, while

their mothers, confident that they will be well cared for, go about their sightseeing untrammelled. A broad porch opens from the playroom and the older children have the use of this in pleasant weather. The building's main entrance faces the plaza. At night a flood of light would deluge us the moment the portal was passed, for, up in the supporting arches, seven score incandescent globes dot the paneling. There, too, in the arched windows of cathedral glass, is the coat-of-arms of the State. Beneath your feet in the floor mosaic at this entrance is the great sunflower of the State. The same flower decorates the great frames about the pictures there. Passing about the balcony we see the walls covered with oils, water colors and crayons of Kansas artists. Looking to the court-like hall below, we see the broad top of a Conover grand piano. All the Plateau of States colony came to hear the youthful twin prodigies from the blind school at Kansas City, Kansas, a few days ago, one of whom performed on the instrument while the other played the violin.

From the broad balcony inside the Oklahoma building hangs a banner of purple satin, on which are the words "Oklahoma is but fifteen years old." Then, as if having blushed over her youth, she proceeds to show that in spite of immaturity she has much to commend her. The structure is a pleasing combination of the Spanish and Moorish. The Moorish balcony is screened to make a resting place when the shades of evening fall.

Portraits of her six governors are shown to the right and left of the main entrance. From the lobby an archway opens into the ladies' parlor with a Conover piano, just above which is the picture of Elizabeth Keller, who,



a recent competition decided, is one of one hundred of the prettiest children in the United States. It is the only building which has numerous child's chairs. Perhaps, too, it has the only "circulating" baby buggy. Other commissions thought of circulating libraries, but it remained for this territory to furnish a baby buggy that might be borrowed and trundled over the grounds without cost to the mother.

In the gentlemen's room is a great table whose top, twelve feet long, is a single native slab. The table and half a dozen chairs, in arts and crafts style, were made by the students of the Stillwater Agricultural and Mechanical College. Here, in a great pot, is a native cotton plant now in blossom. There is a picture of Dave Payne, the original Oklahoma "boomer," who drove the entering wedge for white settlement and just as the last of his famed litigation found successful issue, dropped dead in the lobby of a Kansas hotel.

An old lumberman entered the Michigan building with the sense of proprietorship that many visitors to their State buildings affect. He strode over to the old-fashioned fireplace, looked long and earnestly at the ash-laden, but brightly burning logs, and remarked: "Mandy, that is the steadiest burnin' pine knot I ever see," and followed this up with a kick from the toe of his boot which struck dull and hard against the gas log.

Yet he came to the Grecian structure for which men of his calling did most to give

it one of the finest interiors in the Plateau. The lumbermen of the North furnished the material, and the varnish and stain makers of the State added their share. Above the old fireplaces on narrow shelves is a rare display of art pottery. It is a loan collection



Michigan Building

from a rich woman of Detroit who took up the decorative work as a pastime. At one corner is a bust of a Michigan violinist by a Michigan sculptor. Near it opens the ladies' parlor, where there is a new system Conover upright piano with its famed steel frame supporting its working parts.

Though intended to be but temporary, 16,000 feet of maple flooring entered the building's construction. The furniture is of most up-to-date design, for be it known, Michigan possesses manufacturers who admit no peers. The art gallery of the house is valued at \$20,000 and its study is greatly facilitated by a catalogue. No more pleasing spot has been devised than the broad stair landing with its score of rattan easy chairs beneath the high narrow French windows, through which the breeze is gently wafted.

Down the road which leads toward the Government building the old Constitution House is reproduced, just as at Windsor, and this is the State building of Vermont. Because of its very weatherboard exterior plainness, it arrests immediate attention.

October 8, 1777, the document was signed, within the old inn, which gave it a place in history. Recently in a speech, President Roosevelt said that here the first constitution which prohibited slavery in the United States was adopted. He might have gone further and said that it was the first to recognize the abolition spirit in the world.

The original has been put to many uses and is now a warehouse. The State Association reproducing it has as one of its objects the preservation and restoration of the original.

The caretaker of the reproduction is



Vermont Building

E. G. Flanders, whose ancestor, but one generation removed, was the first man in this country to free a slave and one of but two Americans to whose memory a tablet has been placed in the famed Westminster Abbey. The rear portion is a large restaurant, and has long been torn away from the original. In the front structure this room to the right, with its center table more than one hundred and fifty years old, its antique closet of mahogany with dark blue and aged chinaware, and its old spinning wheel, is true to the period of the Constitution House.

Across the hall is another of modern embellishment. There the dark green stained woodwork and fashionable burlap mark it as of the present period. Here, too, is placed another of those Conover new system upright pianos which lend themselves so well to architectural embellishment.

Close at hand is the Washington building. It is of most unique design, a perfect octagon rising from the first floor, with a width of eighty feet, to the "Lovers' Roost" six stories above, and but twenty feet across. Eight great timbers, each one hundred and ten feet long without a splice, are sunk in the earth at the lowest angles of the

building, and high at the apex are bound together. Each of the six floors is in shape a perfect octagon, ever decreasing in size as you ascend.

Here on the first floor raw material is displayed. Forestry, agriculture, fish, game and mines are represented. Over at one angle of the first floor octagon are the offices. They are inside a cross-section of a great fir tree which has a diameter of nineteen feet. HOLLOWED OUT, it has room for desks and file cases and five people to sit in comfort. The broad staircase, with its plain and massive railing, is of native marble.



Washington Building

A floor above is the art gallery, one of the largest collections of pictures in a State building. The Commission has placed a Conover piano over there beneath those pictures of snow-capped mountains and excellent marine scenes. Six times you walk around the inner angles of the octagon in ascending to the sixth floor, which is really a landingplace for the twenty-foot balcony. The balcony has long taken the place of the Sunken Gardens of the Exposition as a trysting place for lovers, and the State Commission welcomes all who wish to coo and woo at the eerie height in "Lovers' Roost."

"Why, here they say is a reproduction of the birthplace of Daniel Webster in New Hampshire, when everyone knows he was from Massachusetts, and represented that State in the United States Senate," said a really intelligent school teacher who visited the New Hampshire building, over whose entrance is a sign announcing its character. She was no more misinformed than many other people who come to visit it, for in the popular mind Daniel Webster and the State of Massachusetts are closely linked.

The little school teacher was not half so far wrong as the countryman who, with a sniff of contempt, drawled: "Wall, now, they ain't got none of Webster's working tools with which he wrote the dictionary."

The building is quaint and striking in appearance with its high pitched roof and absence of eaves, small paned, old-fashioned windows and weatherboarded sides, just like the original at Franklin, New Hampshire. In every room is a wealth of old-fashioned davenport, massive polished top mahogany tables and sideboards. There to the left is a



modern lecture room with a stereopticon where the advantages of New Hampshire are set forth daily. In that room is a Conover grand piano to furnish the musical numbers.

At the further side of the house is a parlor. In it are some of the richest of the antiques. The things most remarked are the warming pans with which our forefathers warmed the sheets before retiring. In this room, with its antique sideboards, china closets, straight-backed last-century armchairs, expensive hundred-year-old grandfather's clock, is another Conover piano of the upright style.

On a transverse avenue is the New Mexico building in Spanish Renaissance, a type of architecture common in the far Southwest. At the entrances are great urns decorated with queer drawings by Cochite or Zuni Indians.

Inside is the reception room. Here, as in all rooms, the decorations are largely Indian curios. A mound is formed of these old monastery bells, one of which is five hundred and forty years old, and each bears an inscription. The famed "Filigree Table" owned by the Ladies' Board of Trade of Santa Fe is under a glass case. It is very delicate, and cost more than \$3,000, so it is kept secure from prying fingers. The top, in filigree gold and silver, is the shape of a Maltese cross. In the precious metals are pictures of a Mission Church, Fort Marcy, and the old Spanish

Governor's house in which Lew Wallace wrote Ben Hur. They still have a Ben Hur room there which tourists visit. The coat-of-arms of the territory, in the center, is surrounded by garnets.

The room to the right is called the "Governor's Room," and in it are portraits



New Mexico Building

of Governor Otero and Mrs. Otero. That shield with the Filipino arms in miniature, was loaned by the Governor's wife. It is in the Governor's room that the Kingsbury piano was placed. The furniture there is of fine old mahogany, and the upholstering in Spanish leather. About the moulding, above the doors and windows, are paintings from monasteries five centuries old. Those Navajo blankets in the reception room are very rare and expensive, as is that squaw cloth over the entrance to the offices.

We must leave the Plateau of States proper now, and pass through the Mining Gulch to the South Dakota building. Its wonderful main room, with its corn and small grain decorations, marks it as different from the other interiors.

There, the walls running through the second story to the vaulted ceiling, are covered with grains of wonderful designs and amazing colorings. The materials are corn, oats, wheat, rye, maize and flax. It seems marvelous the way hard colors are produced, and then, by changing grains, toned down into a perfect and pleasing design. In a succession of panels are the names of the products of the State, and also its counties. There are heads of cattle, perfect in contour and shading, made from grain.

At one end of the room, above the long narrow Spanish windows, is the State motto in grains, "Under God the People Rule." That raised dais at the side was put there by Sioux Falls and in the arch behind it are scenes from the town.

To the left of the main entrance, and of modern and pleasing interior decorative work, is the receiving parlor, with the portrait of the Governor of the State. There is a Conover piano in this room. To the



South Dakota Building

rear, and through the Corn Room, is the ladies' rest room, furnished plainly and inexpensively in light greens.

The striking feature there is the great painting by a South Dakota artist of "The White Devil's Charge." There is an interesting Indian legend told of this picture. Its heroic proportions show a mad horse, pure white in color, facing a score of armed and mounted Indians bent on its death.

Close by, in hexagon shape, is the building of the Disciples of Christ. It is really a hexagon within a larger hexagon, the space between them being utilized for five rooms.

Alexander Campbell was the founder of this Church, and this is a reproduction of his library. In the original, the outer hexagon was but the width of a set of book shelves. Dr. Campbell used to sit in the center and when he wanted a book on the shelves he had but to give his library chair, mounted on rollers, a hard push, and he could reach up and get it.

Each of the five rooms is assigned to a society. Over here, in the Church Extension Society room, is a new system Conover piano. The other rooms are occupied by the Foreign Missionary Society, American Mission Board, Christian Women's Board of Missions, and the Benevolent Association. In them may be found photographic and memento

collections of foreign missionaries, portraits of well-known workers in foreign fields, the same of liberal contributors to the Church movement, structures erected, maps showing the fields worked, interior and exterior views of institutions supported by the denomination.



Disciples of Christ Building

At one side of the outer doorway, in gold letters on a background of white, appear the words: "That they may all be one. That the world may believe that Thou didst send Me. One body, one spirit, one hope, one Lord, one faith, one baptism, one God, one Father of All." On the other side, in a corresponding position, is this inscription: "The disciples were called Christians first at Antioch. For other foundation can no man lay than that which is laid, which is Jesus Christ."

Next door, this striking building which looks like a great rambling log house, was built by the State of Oregon, and this is the sign on its front: "This structure is a replica of Old Fort Clatsop, the winter quarters, 1805-6, of Captains Lewis and Clark with their company after they had, in the greatest of American explorations, crossed the continent to the Pacific." The evergreens and rhododendrons in front were brought from near the snow line of the Oregon mountains.

The outer rough bark walls are of logs split lengthwise. The other halves of them are out there in the hundred-foot square stockade. At the corners of this stockade, looking down on the sharpened points of the great logs set on end, are two small block houses.

In the main room the rough finish of the original is preserved. The floor is of rough boards, and the draperies of Indian blankets. A great fireplace, eight feet across, will take a yule log which two horses can hardly drag. The furniture is of bent hickory with the bark still on. The one modern touch is the Conover piano.

The interior finish is in beautiful native woods—fir, pine, larch, spruce and cedar. A stairway gives access to a cozy little roof garden, which in the original was perhaps a vantage point from



which a sentinel scanned the horizon looking for hostiles. The smaller rooms are used for offices, reception and rest rooms. In one is a relief map, showing the route taken by Lewis and Clark, the great Mormon trail, and the immigrant trail through the American desert.

If we had crossed the road here on June 24 we would have seen but charred ruins of a spacious House of Hoo Hoos. Up in the branches of a tree then was a sign, which read:

“Eight more lives have we—
In thirty days our new home you will see.”

And this proved true.

The present structure, built in twenty-one days, houses the one survivor of the three black cats of so much significance to the Hoo Hoos. Phoenix, they call it now, is immortalized by having its black outlines silhouetted in the dado of the richly decorated auditorium. There young folks dance on selected evenings. This smaller room opening from it contains a Conover grand piano for use with the dance orchestra. The high wainscoting panels are of twenty-three different selected woods. Every room is marvelous in the beauty of the wood finish, selected and donated by the lumbermen who own the building.

To the right of the main entrance is the ladies' parlor, the woodwork of California redwood, the wall paneling of old rose burlap, and the

rattan furniture tinted to the same color. Here, too, is another new system Conover, which takes the place of one of these pianos destroyed by fire in the old building.

A remarkable and costly table is made of a single highly polished redwood burl. The supporting center is a wonderfully



House of Hoo Hoo

carved California cub bear, hugging a dwarfed redwood tree whose thick foliage spreads out to grasp another burl of redwood, so highly polished and solid in appearance as to make one believe it must be beautifully prepared marble.

A minute's walk behind the Colonnade of States, striking in the originality and boldness of architectural conception, is the five-pointed star building of Texas. From point to point it is two hundred and seventy-five feet. Pinning the points together is a great dome, one of the most striking on the grounds. Inside, at the center beneath the dome, is a hexagon-shaped assembly room where we may stand and, slowly turning about, look into the triangular shaped rooms inside each of the points.

One of the handsomest small decorated rooms is the parlor with its delicate light green colorings, its hand-painted draperies and curtains of shimmering silk. The Woman's Clubs of Texas have this point next to it, with ivory woodwork and mission furniture. Here a Conover upright is placed, and also busts of great and famed Texans in bronze.

The other points contain the offices, furnished in curly pine; the art and sculpture room, with a great statue of the Rev. Dr. Rufus Burleson, founder of a large Texas university, and of King Ludwig III of Bavaria, by Elizabeth Ney; the historical room with portraits of men and women famed in the Texas revolution, century-old bells from the Spanish missions, arms and swords of the revolution period, rough-hewn crosses and holy pictures taken from ancient monasteries. Each of the star points contains two stories, the upper ones being used for private apartments.

In the entrance to the ladies' parlor is a statue — "The



Texas Building

Galveston Flood." It shows a mother clasping to her breast the form of her dead baby, while another child clings to her. Done in the purest of white marble, it could hardly be more striking.

We now take our way back of the Colonnade of States. If Thomas Jefferson were only with us, we would take him to his old home, Monticello. The replica was erected by Virginia. The bright red of the bricks is simulated, and contrasts with the white woodwork. Jefferson had in mind the Grand Triannon seen by him in France when he planned the house. France has reproduced that building at the Exposition, and the similarity of the facades can be noted.

In the state dining-room of the reproduction is the only French furniture. In the balance of the house the furnishings are pure colonial. The grand salon is entered first, with its high-pitched ceiling and its gallery, giving the only access from one side of the house to the other of the second floor rooms. Acoustic properties were in Jefferson's mind when he planned that room, for he was a musician of tender susceptibilities. At one side is a new system Conover grand piano. It would be interesting to know how Mr. Jefferson would view this latest departure in piano manufacture, with its ornate front and frame of metal, carrying the strings with perfect tone. To the right is a colonial parlor, in which there is not an article less than one hundred and fifty years old, save an

upright Conover piano, surmounted by an old-time mantel mirror in solid mahogany, and it is surprising to note how well the plain and handsome case lends itself to the colonial interior. An Imperial Player is attached to this piano. Back from the entrance is the University of Virginia room. In the original



Virginia Building

Monticello it was the state dining-room. There are oils of General J. E. B. Stuart and General Robert E. Lee, and the Galt statue.

Across the road is the low bungalow of Idaho. It is picturesque in the extreme. The narrow windows appear inaccessible, for their sills are six feet from the earth. In an arched opening swings an iron gate eight feet across. The roof shows bright red Spanish tiles and the walls are cream-colored stucco.

As the gate swings in you pass to the patio, or inner court, a rare beauty spot. Two great poplars at opposing corners rise twenty feet above the closely cropped grass, and clambering vines cover their naked trunks. Semitropical plants make a central mass of bright color.

A gallery surrounds the court, and at intervals about it are easy chairs of reed and rattan. The rooms open from it. They are finished in the latest color schemes. Great window seats in the gentlemen's and ladies' parlors are fifteen feet long. Indian bows, arrows, tomahawks, belts and baskets, as well as some magnificent blankets, add color and uniqueness. The doors are of single wood slabs and across them pass wide iron openwork hinges which contrast strongly with the woodwork. Each of the rooms has individuality, but the ladies' parlor may be taken as a fine type.

The walls are in sage brush yellow, the woodwork in sage green, the floor of dark sage green, and the furniture of a darker shade of the same color. At one end is a finely finished Conover piano, while opposite it, between the high Spanish windows, is an artistic mantel with side cabinets. Contrast this with the dining-room, which has a white enamel



Idaho Building

wainscoting six feet high, light blue walls and ceiling, and mahogany furniture.

Back from Idaho is a replica of the "Sutherland," the home of General John B. Gordon, famed Confederate soldier. Built by popular subscription, it is of that peculiar type which even architects now call "Georgia Colonial," a synonym for a homelike exterior. The only changes in the reproduction are the omission of the rear staircase and modification of the rear elevation, because of the lack of domestic apartments.

A broad central hall is used as a general reception room and office, where guests may register. The side walls are of Georgia yellow pine. Every bit of material in the building came from Georgia. It is the boast of the Commission that even the iron beds, in the private apartments, were mined, refined and framed inside the State, and this demand for native material is carried to the extent even of using Georgia soap.

This is the ladies' reception room, to the left. Over that new system Conover piano, with an Imperial Player, is a portrait of Samuel Hammond, who was a member of Congress when the Louisiana territory was purchased, and who was appointed by President Jefferson the first Governor of the District of St. Louis. Another portrait in the same room is of James Edward Oglethorpe, the Colonial Governor, who brought John and Charles Wesley, the founders of Methodism, to this country. Because of

them, Georgia claims to have had the first Sunday school ever established in the United States. Another interesting portrait is that of General Gordon himself in the gentlemen's reception room. Below it and across a corner is another Conover piano. All decorations are of the simplest sort, the



Georgia Building

desire being to make it cozy rather than pretentious. Georgia literature, Georgia pictures, and Georgia papers are distributed with generous hand.

Those interested, claim the Temple of Fraternity is the most widely known structure on the grounds. Fifty-six fraternal and beneficiary societies have headquarters there. Their membership totals 8,500,000, and granting that each member interests three others, the claim is made that the fame of the Temple has reached 25,000,000 people.

The exterior is a reproduction and modification of the Parthenon. The arbors, taking the place of the covers for the porches, with their masses of dark green vines and brightly colored flowering plants against the white of the pillars and walls, make a beautiful exterior. The woodwork is weathered oak, and the furniture of the Mission style.

The Cable Company, which manufactures numerous styles of pianos, has three uprights, two grands and two new system Conover pianos located in the rooms assigned to the Eastern Star, Royal League, Grand Army of the Republic and Women's Relief Corps, Red Men, and Rathbone Sisters, also the Assembly Hall on the third floor, and the main parlor on the second floor, directly over the entrance. The decorations of these rooms follow the individual tastes of those in charge. Society emblems predominate. In the Eastern Star Room the green emblem of the society is worked out in a magnificent rug which covers one wall of the room. The Red Men have portraits of their officers since 1843. In the headquarters of the Grand Army of the Republic and Relief Corps the national colors predominate. The Rathbone Sisters have pictures of their national officers amid the delicate draperies of the side entrances. Great banners of the



Temple of Fraternity

society are the striking feature of the Royal League Room. The rafters in the assembly halls are almost hidden by a mass of Exposition flags, the national colors and hundreds of society emblems with their gay and contrasting colors.

Illinois has the second largest building here. It is in French Renaissance. The Louis XIV decorations predominate inside. There is a profusion of gold leaf on the great dome interior, and the garlands at a level with the balcony floor. In the exact center, after you have passed between heroic statues of Lincoln and Douglas to enter, is the great seal of the State in mosaic in the floor.

The colors in the State Hall are Pompeiian red, ivory and gold. Opposing the entrance, a wall gives way to permit a raised stage, back of which is a great cathedral glass window. The crystals and colored panes soften the rays of the Western sun, and throw a mass of multi-colored light on the Conover grand piano and the perfect collection of Abraham Lincoln relics loaned by the State. The hangings at these windows are of scarlet, with the State coat-of-arms worked out in gold.

The color scheme of the first floor invades the ladies' reception room, where portraits of Governor and Mrs. Yates are the only pictures in the building, except the Lincoln collection. There, too, is a Conover piano of the new type. On the floor above the cathedral glass windows are discovered

in a transom effect under the low ceilings. There easy chairs have been placed, and another Conover piano. Near the private apartments is the Governor's reception room, where the walls and woodwork are shades of green and tan, and rich Persian rugs cover the floor. The draperies are marveled



Illinois Building

at by visitors. In the ladies' parlor they are vert moire damask; gentlemen's parlor, illuminated leather tan velour; offices, heraldic illuminated leather on krinkled tapestry; Governor's reception room, Nile silk stripe under embroidered panels.

Descend now from the Plateau and pass to the group of foreign buildings. Here, between those of France and Great Britain in the Spanish Renaissance, is the Mexican pavilion with its tall tower, a fitting and dignified monument to the Southern republic.

The windows of the lower floor are of colored glass, while those of the second story are of colored photographic negatives which show palaces, cathedrals, monuments, parks and other beauty spots of the country.

True to Mexican custom, the entrance opens to a patio with a colored tile floor. About this is a cloistered gallery. A profusion of palms and potted plants is everywhere. Against the further wall is a picture of President Diaz, Mexico's chief executive, who for so long has held the destiny of the country with firm hand and wise head. The picture is in colored glass, and so arranged that an incandescent globe behind it can bring out the colors. At the opposite side of the patio is a Conover grand piano, its polished top showing above the mass of potted plants and dwarfed palms which surround it. At the union of the arches, and just above the graceful supporting columns, are shields upon which in succession appear the words, "Equality," "Peace," "Fraternity," "Progress," "Science," and "Justice." Glancing to the floor above, given over to offices and private apartments for the Commissioners, we see graceful statuary



Mexico Building



Ladies' Parlor, Illinois Building



Main Reception Hall, Illinois Building



Grand Salon in Brazil Building



Assembly Hall, Iowa Building

and beautiful pictures, and more of the green of potted plants. Outside, as we pass beside the building, is a carefully cultivated garden of Mexican flowers and plants, in which waves a banana tree, and where there are hundreds of kinds of cacti.

Near Mexico, Nicaragua has a pavilion which she chose should be in the gala dress of a typical Exposition structure, and yet lose nothing of its distinctive Spanish-American characteristics. The exterior is touched with reds and blues in ornamentation of the drab walls. The inner court, typical of the clime of the country, is not overlooked, nor at the entrance the low pediment beneath which is an arch carrying the coat-of-arms of the country and its name.

The first floor has a display of the country's products. On shelves and in cases are showings of the mines, agriculture and horticulture. In the center is a display of silk robes. In one corner forestry is shown, and in another a most interesting collection of stuffed birds of gay plumage and unknown form to the North.

The balcony floor is in part devoted to further exhibits, but here, too, are comforts for visitors. At one end is wonderfully carved and massive furniture consisting of bed chamber furnishings and intricately wrought cabinets, a table made of a thousand different grades and shades of native woods. There are models dressed in uniforms of Nicaraguan

soldiers, an art and needlework display, and a large case containing curiously shaped star and scalloped edged hats and the soft panamas of the South. With high Spanish windows looking out across the gardens of the French Grand Triannon is the ladies' parlor. In its center is a modern



Nicaragua Building

new system Conover piano, and taking half the space of one wall, a painting life-size of President Joaquin Zelaya. The other walls are almost covered with pictures of beautiful Nicaraguan scenes of walks, drives, public buildings and ports.

Most ambitious and most imposing of the foreign structures is the Brazilian pavilion, next door neighbor of Nicaragua. At the center rises a dome one hundred and thirty-five feet above the high second floor. Two low, oval, flanking domes, twenty feet above the roof line, add to the effect of massiveness and grandeur. Thirty-six Corinthian columns flank each of the main entrances, and nine more form the semi-circular supports of the loggias at each end.

Inside, the second floor gallery is supported by thirty-two Doric columns in soft tones, contrasting pleasingly with the pure white of walls and ceilings of the single state apartment. Broad staircases of polished hard wood from the banks of the Amazon rise to the gallery floor.

Here are the parlors, the retiring rooms, and the private offices, furnished with almost regal splendor of rich plush and satin hangings and upholstery. In the center of the great receiving room is an octagonal settee, from the center of which rises a graceful nude figure—"Feast"—poised on tip toe and holding outstretched, to pledge the health of the approaching guest, a champagne glass. The statue came from a Florence gallery and is of exquisite white marble. In this room is a new system Conover piano, used by skilled performers on state occasions. A gallery passes inside the inner dome, from which a view can be secured of the brilliant



Brazil Building

social scenes in the great hall below. Another gallery passes around outside the dome, from which a view can be secured of the most distant part of the grounds. It is just below the ground Florentine glass windows in the dome, not far from those four groups of allegorical sculpture.

Though young, the Republic of Cuba has not permitted herself to be outdone by other Southern countries. Near Brazil she has a low Spanish building typical of a high-class Havana dwelling. A twenty-foot porch passes around three sides of it, where one may promenade or sit and watch the passing show. On the low flat roof is a roof garden.

The inner court has been covered over with canvas so that an octagonal room is formed for pleasant days.

In that court are the statues of four Cuban heroes, Marti and Maceo, who fought in the 1898 war, and Cespedes and Aggamonte, who were in the ten years' struggle for independence. In the center of the court is an octagonal stand on which are massed tropical flowers and plants.

There are three great rooms opening on the court. One is occupied by offices and the others are for the guests of the country. This one opposite the main entrance is the parlor for ladies. It is finished in delicate mauve and browns, and a frieze of storks and odd swamp scenes passes around the upper walls. A sign in plainly printed English

letters reading, "Please play but please do not drum," has been placed by the Commissioners above the new system piano. The furniture here is of modish design and capable of being richly upholstered, but instead the seats and backs of the chairs are of finely woven cane. All furniture is made from



Cuba Building

native woods. This in the ladies' room is of majuga, light and dark green, streaked through a rich brown which, though the natural grain, looks as if it might have been streaked in stain by an artistic hand.

Fronting International avenue, near the Administration building, is the Italian pavilion and garden, a most poetical and artistic conception. A Roman villa is here reproduced, and the old artistic Roman spirit seems to have spent its best powers. The garden is filled with low artistic marble seats and Roman statuary. Entrance is gained through a peristyle of Ionic columns, supporting great boxes of flowering plants. It is bounded by a massive wall. At intervals in the Colonnade are pylons which carry fountains and urns. To right and left of the main entrance, reached after the ascent of steps forty-five feet across and high enough to give a lofty impression, are standards crowned with bronzed "Victories." Sculpture, rare flowers, artistic conception and careful execution of detail, make this a wonder spot in the Exposition grounds. Girding the building are tablets bearing bas-reliefs which represent all time and history, the march of progress, the accomplishments in arts and sciences, and the power of men. Almost all of the interior has been thrown into one grand salon lighted by stained glass windows. The salon is used for concerts and social functions. A Conover grand piano is used for this concert work. Most interesting of the furnishings are the reproductions of articles taken from the ruins of Pompeii and Herculaneum. There is an old brazier on which the ancients roasted oxen whole. A mild mannered woman from rural Missouri suggests that it resembles the present-day iron bed. But here are reproductions which the student thinks it a treat to study.



Back of the Italian villa, around the curve of Administration Hill, we see what appears to be a most unusual and awe-inspiring forest. Great branchless trunks rise to a height of forty or fifty feet. Each is surmounted by a grotesque figure which, at a distance, looks strangely like a dwarf or gnome with folded legs, clinging to the pole tops. Here another is surmounted by a gable, and all have strange carvings and odd, inartistic, bright and positive colorings. They are the totem poles of Alaskan Indians, and they stand in front of the pavilion the Government has builded to show the resources of the territory. Each is of yellow cedar, and the strange designs are symbols of different tribes, while the odd hieroglyphics tell of the deeds of their dead chiefs.

The building itself is devoted more to showing the natural resources of the country and the progress of the white population than to an Indian anthropological study. The interior finish and the broad staircase are of Alaska woods, highly polished. In the reception hall and ladies' room above are two Conover pianos, one a grand and the other an upright.

The first floor is given over to the mineral, agricultural and horticultural possibilities of the territory. There is a relief map, showing the exact contour of the country and its topography. On the upper floor is an art gallery, in which the wild and beautiful mountain scenery is shown. Here also is the needlework of the Alaskan

Women's Exposition Auxiliary. The ladies' room, the Commissioner's room, the great lobby and the reading room, tastefully though plainly finished, take up the rest of the floor.

We have passed through the Plateau of States, swung around behind the



Alaska Building

Colonnade of States and down into the lower plain where the foreign buildings are placed. Not once have we invaded the Exposition's main picture, nor have we entered one of the big Exposition palaces, and yet it does seem we have found much that is interesting and not without instruction. There is one great structure, the largest on the grounds, so large it is almost like a New England farm with a roof over it. There it stands, apart from the main picture, and a whole Exposition in itself. It is the Palace of Agriculture. In it are a succession of booths and displays which show the resources of the agricultural sections of the United States

Let us enter, far back toward the heart of the great structure, and see North Dakota's agricultural display, typical of what a great agricultural State can show.

Here it is. Instead of conventional grain decorations, the State has two booths of plate glass, the columns and frieze of the structures being utilized for the display of its grain resources. The result is rich in the extreme. The frieze is filled with different colored corn, graduating from deep red at the base to white at the top, and looks just like marble. The columns contain samples of flax, wheat, oats, barley and rye. The bases are made of Tennessee marble, and the columns ornamented with nickel trimming and connected by nickel rails

In the headquarters booth, almost in the center of the building, is a structure of several rooms magnificently furnished as reception rooms and offices. Conspicuous in the furnishings of the reception room is a handsome mahogany Conover piano of latest design. Facilities for letter-writing are here afforded visitors; electric fans keep us cool, and the luxurious



armchairs give rest and ease. In the adjoining booth stands the old log cabin built and occupied by Theodore Roosevelt in the early 80's when he was a cattle owner in the western part of North Dakota. This is one of the attractions of the Fair, and is daily visited by thousands anxious to see the cabin and relics of the President's cowboy days. The cabin is surrounded by handsome cases of grains and grasses and mounted game like that which furnished sport to the future President.

Yes. This is a good place to rest after the strenuous trip. We have passed through noble and ornate structures and in each have seen evidences of good cheer and hospitality. Whether they be showy and elaborate or simple and elegant interiors, they reflect the best thought of each commonwealth. They illustrate the beauty, thought and utility of art and manufacture, of science and economics. Each is a monument to its state or government. Each epitomizes the progress, development and march of civilization. Their cumulative impression upon an observer must correctly represent the degree of enlightenment to which our great Republic has attained. Different sections incline to different pursuits and emphasize different arts and sciences, yet the composite whole is harmonious. One element of culture and refinement is universally acknowledged—music—as the presence of pianos in all of these buildings evidences. This is a significant fact and worthy of the consideration of all who come seeking to learn the lessons of a great Universal Exposition.



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